

10-31-2010

Concert: Family Weekend: Ithaca College Symphonic Band and Ithaca College Jazz Ensemble

Ithaca College Symphonic Band

Elizabeth Peterson

Mike Titlebaum

Ithaca College Jazz Ensemble

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Family Weekend

Ford Hall

Sunday, October 31, 2010

1:30 p.m.

Ithaca College Symphonic Band
Elizabeth B. Peterson, Conductor

with the

Ithaca College Jazz Ensemble
Mike Titlebaum, Director

Family Weekend
October 31, 2010

Ithaca College Symphonic Band
Elizabeth B. Peterson, Conductor
"Happy Halloween!"

Dream of A Witches' Sabbath

Movement V from Symphonie Fantastique, Op. 14

Hector Berlioz

(1803-1869)

Transcribed Mark Rogers

Ghosts (2001)

1. *The Haunting*
2. *The Gray Lady*
3. *The Dog of Godley*
4. *The Band of England Clerk*
5. *The Girl in the Tower*
6. *The Oldham Coliseum Ghost*
7. *The Blackpool Tram*
8. *The Polish Sailor*
9. *Chorale*

Stephen McNeff

(b. 1951)

Baron Cimetiere's Mambo (2004)

Donald Grantham

(b. 1947)

Intermission

Ithaca College Jazz Ensemble

Mike Titlebaum, Director

Moose The Mooche

Charlie Parker
arr. Lennie Niehaus

Jason Juliano, alto saxophone

All of Me

Gerald Marks and Seymour
Simon
arr. Billy Byers

Joshua Condon, piano

Back Home Again In Indiana

James F. Hanley and
Ballard MacDonald
arr. John Clayton

Greg Evans, drums

Critic's Choice

Oliver Nelson

Damien Scalise, guitar
David DeHority, tenor sax
Scott Constable, trombone
Jordan Morton, bass

Swee' Pea

Bill Holman

Scott Constable, trombone
Joshua Condon, piano

Don't Git Sassy

Thad Jones

Joshua Condon, piano
Emily Pecoraro, tenor saxophone
Charlie Fisher, trumpet

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transmitting devices are not permitted in the concert hall.

Please turn off all cell phones.

Program Notes

Ithaca College Symphonic Band

Berlioz considered it very important that listeners should understand the program of the cycle of five movements which made up this symphony, so he insisted that audience members be issued a copy of the detailed program he had written for this work. Here are the notes that Mr. Berlioz would have included with the fifth movement along with the introduction to the entire program:

A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair. The dose of the narcotic, too weak to kill him, plunges him into a deep slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an 'idée fixe' as it were, that he encounters and hears everywhere.

"Dream of a Witches' Sabbath" – He sees himself at the Sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries with other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean trivial and grotesque: it is she, coming to join the sabbath. A roar of joy at her arrival. . . She takes part in the devilish orgy. Funeral knell, burlesque parody of the Dies Irae, Sabbath and round dance . . . The sabbath round and the Dies irae are combined.

Composed in 2001 and first performed by the Royal Northern College of Music, Ghosts has received over 100 performances. Recently recorded by the Tokyo Kosei Wind Orchestra, McNeff writes, "Ghosts is a complete fantasy. It is a type of (not very strict) theme and variations starting with the Haunting and followed by a series of episodes each taking inspiration from famous ghosts".

McNeff describes each ghost as follows:

The Gray Lady who left money in her will which was never paid. Disconsolately, she haunts the churchyard of St. Giles, Oxford.

The Dog of Godley which is said to be as big as a bull and can vanish and reappear at will. Don't let it ever overtake you.

The Band of England Clerk, a cashier who stood nearly eight feet tall and who is reputed to have been buried inside the Bank – in case his body was stolen by grave-robbers!

The Girl in the Tower, who when her father forbade her marriage to a man below her status, threw herself to the ground.

The Oldham Coliseum Ghost. Mr. Harold Norman who was killed in a sword fight during a performance of ... MacBeth!

The Blackpool Tram which runs up and down the seafront on stormy nights.

The Polish Sailor. No one knows who he is, perhaps a ship-wrecked captain, but he haunts a lonely beach at Sandwood Bay in the Highlands.

Chorale: To finish the work and finally lay the ghosts – but perhaps they still walk? . . .

Composer Donald Grantham, Professor of Composition at the University of Texas, Austin, is the recipient of numerous awards and prizes in composition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera.

Baron Cimetiere's Mambo is one example of Grantham's ability to write an expressive, linear melody while providing a technically challenging and exciting moving line. According to Caribbean mythology, the Baron is 'the keeper of the cemetery' – a high ranking spirit of the dead. His close colleague, Baron Samedi (Grantham also wrote a piece to honor this ghoul) is also associated with mortal remains.

Symphonic Band Personnel

Fall 2010

Piccolo

Caitlin Phillips

Flute

Allison Scott
Brenna Ardner
Maya Holmes
Andrew Sak
Justyne Griffin
Isabel Kaufman

Oboe

Rachel Schlesinger
Michael Johnson
Chloe Washington
Eleanor Hersh
Adrian Fisher

English Horn

Rachel Schlesinger

Bassoon

Paul Horton
Marissa D'Ambrosio
Amanda Nauseef
Meghan Kelly
Stanley Howard

Contra Bassoon

Stanley Howard

E♭ Clarinet

Vanessa Calaban

Clarinet

Michael Reinemann
Jimmy Conte
Jamie Ocheske
Vanessa Calaban
Kelly Ducham
Aileen Razey
Delani Cele
Tasha Dotts
Michael Tate
Tyler Seymour Hawkins

Bass Clarinet

Brittney Gunther
Emily Nemeth

Alto Saxophone

Rachel Kininger
Andrew Horwitz
Eli Holden
Benjamin Montgomery
Benjamin Seiderman

Tenor Saxophone

Richard Rose
Alex Judge

Baritone Saxophone

Andreas Martinez

Trumpets

Eric Mahl
Aaron Scoccia
Danny Venora
Lexie Payton
Paul Schwartz
Ryenne Flynn
Frank Blubaugh
Ben Van De Water
Zachary Allyn
Max Siegel
Chris Cadwell
David Jaffe

Horn

Anjali Patel
Lauren Maaser
Riana Kane
Eddie Odio
Dana Arbaugh

Trombone

Paul Heiland
Cara Olson
Amanda Werbeck
Charlie Sotir
Jenny Grossman
Justin Oswald
Ethan Zawisza
Joey Kaz
Nicole Sisson
Eli Grauman

Bass Trombone

Steven Cooney
Jeffrey Chilton

Euphonium

Katherine Pfeiffer
Thomas Aroune
Elise Daigle

Tuba

Joe Wenzel
Tim Orton
Adam Howard
Ryan Flynn
Matt Bailey Adams
Brandon Reyes

Percussion

Jon Keefner, principal
Matt Bevan-Perkins
Jessie Linden
Jason Staniulis
Colleen Harwood

Timpani

Aaron Walters

String Bass

Kyle Kresge

Piano

Joseph Caldarise

Jazz Ensemble Personnel

Fall 2010

Saxophones

Jason Juliano, alto I
Eric Troiano, alto II
Emily Pecoraro, tenor (split)
David DeHority, tenor (split)
Andrew Horwitz, bari

Trumpets

Charlie Fisher (lead, solo)
Paul Schwartz (asst. lead)
Kevin Guest
Marie Spoelstra

Trombones

Scott Constable
Alexis Carr
Riley Goodemote
Steven Cooney (bass)

Rhythm

Josh Condon, piano
Damien Scalise, guitar
Jordan Morton, bass (primary)
Jacob Thurston, bass (asst)
Greg Evans, drums

About Our Jazz Ensembles

There are now three jazz ensembles at Ithaca College. The premier group is the Ithaca College Jazz Ensemble which rehearses Tuesday and Thursday evenings and is led by jazz studies director Mike Titlebaum. All the groups perform at least one Ford Hall concert per semester and also perform elsewhere on campus and in the community. All Ithaca College students regardless of major are permitted to audition for the jazz ensembles.

Some of the guest artists featured with the bands over the years are Marian McPartland, Walter White, Thad Jones, Peter Leitch, Phil Woods, John Stowell, Andy LaVerne, Bob Sneider, Gary Smulyan, Steve Wilson, Jeff Ballard, Stephanie Nakasian, Tom Harrell, Hal Galper, Marvin Stamm, and many others. In recent years, guest artists have included jazz trumpet artists John Sneider, Rick Henly and John Bailey, Eastman School of Music Professor Bill Dobbins, world-renowned bassist and educator Chuck Israels, former Ithaca College jazz director Steve Brown, and world-renowned jazz pedagogue Fred Sturm.

On Monday December 6th, 2010, the IC Jazz Ensemble will perform with legendary saxophonist Branford Marsalis in a free, yet ticketed, concert at Ford Hall. Other upcoming performances include the first annual Ithaca All-Star Jazz Invitational on November 6th, and a performance at the NYSSMA winter conference in Rochester on December 3rd.

Concert Calendar

October

31 1:30 p.m. Family Weekend:
Symphonic Band and Jazz Ensemble

November

1 8:15 p.m. Chamber Orchestra
2 7:00 p.m. Faculty Showcase Recital
3 8:15 p.m. Contemporary Ensemble
4 7:00 p.m. Ithaca Wind Quintet
6 7:00 p.m. Jazz Festival Concert
7 12 p.m. Faculty Recital: Timothy Rosenberg, saxophone
9 8:15 p.m. Chopin Series Program IV
11 7:00 p.m. Faculty Recital: John Stetch, jazz piano
12 8:15 p.m. Trombone Troupe
13 7:00 p.m. Choral Composition Festival Concert
14 4:00 p.m. Faculty Recital: Susan Waterbury, violin
15 8:15 p.m. Opera Workshop
16 8:15 p.m. TICKETED: New Zealand String Quartet with
clarinetist James Campbell
17 7:00 p.m. Ithaca Brass
8:15 p.m. Jazz Lab Band; Greg Evans, director.
18 7:00 p.m. Woodwind Chamber Ensembles
8:15 p.m. Jazz Lab Band; Bill Tiberio, director
29 7:00 p.m. Flute Ensemble; Andrea Reges, director
8:15 p.m. Vocal Jazz Ensemble
30 8:15 p.m. Chopin Series Program V

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